

194  
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Easter Tuesday, April 6th, "THE ELIJAH."

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From a Photograph by Messrs. Russell & Sons, Baker Street, W.





COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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## THE CENTENARY OF HAYDN'S "THE CREATION."

ON SUNDAY, March 19th, the Centenary of the first public performance of Haydn's most popular Oratorio, "The Creation," was celebrated. Very little notice has been taken of the occasion. In some churches selections were given; and during the past few months performances of the Oratorio have taken place in honour of the composer. "The Creation" stands in a very different position now from that which it enjoyed a few years ago. At one time it formed a very attractive part in the programmes at the Three Choirs' Triennial Festivals; of late years, the first part only is introduced, and very little enthusiasm is aroused by its performance. It seems to be the fashion in many quarters to sneer at "The Creation," but in some great centres it is still admired by many, and attracts large audiences.

Though March 19th was considered in connection with the Centenary, it was not the real Centenary of the work, which was in fact first produced on April 29th, 1798, in Prince Schwarzenberg's palace, by his Highness's orchestra. Although this is now considered a mere private performance, a charge was probably made for admission, as we read that twelve noblemen, who had guaranteed the expenses, handed over to Haydn the entire proceeds, amounting to more than £320. "The Creation" was, however, first publicly performed March 19th, 1799, "at the Imperial Court Theatre, Vienna, near the Burg." A month later Haydn's friend and patron, Salomon, who had first suggested Lidley's English libretto to the composer, gave it at the old Her Majesty's (the King's) Theatre, with Mara as prima donna, and Sam Wesley (Dr. S. S. Wesley's father) as organist.

Let us hope that the change in the tastes of musical enthusiasts will not drive the work of Haydn into oblivion.

On another page will be found a translation of the original Play-bill, dated March 19th, 1799.



M.

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MIDSUMMER TERM begins Monday, May 1st.  
Entrance Examination therefor, Thursday, April 27th, at 2.

Syllabus for the 1898 L.R.A.M. Examination is now ready, and may be had on application.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, Secretary.

## Monthly Calendar.

### APRIL.

(The word is derived from *Aprilis* of *aperio*, "I open, or set forth.")

1st.—This is vulgarly called "*April fool day*," or "All fools' day."

1st.—Beethoven's Mass in D was produced, 1824.

2nd.—Easter Day.

3rd.—Easter Monday. Brahms died, 1897.

4th.—Easter Tuesday. Oliver Goldsmith died, 1774. He was the author of the "*The Vicar of Wakefield*." Handel's Oratorio, "*Israel in Egypt*," produced, 1739.

5th.—Oxford Easter Term begins. Spohr born, 1784.

5th.—Robert Raikes died, 1811, in his native city, Gloucester, aged 76. He was the originator of Sunday-Schools.

6th.—Richard I. died, 1199, commonly called *Cœur de Lion*.

8th.—Napoleon Bonaparte abdicated the throne of France, 1814.

9th.—Patti, Adelina born 1843, at Madrid.

12th.—Columbus first saw the mainland of America, 1498.

12th.—"*The Messiah*" first performed at Dublin, 1742. (The 14th and 18th are also named.)

12th.—Weber's "*Oberon*" was first performed at Covent Garden Theatre, 1826.

14th.—Handel died 1759.

14th.—J. Bradbury Turner died 1898, for many years director of Studies at Trinity College, London.

18th.—Cambridge Easter Term begins.

18th.—John Fox died, 1687. A learned English Divine; writer of "*Fox's Book of Martyrs*."

19th.—The Great American War commenced 1775, and lasted till 1783, when peace with England was concluded.

21st.—Romulus commenced the foundations of Rome, 753, B.C.

23rd.—St. George's Day. The Patron Saint of England and Portugal. Shakespeare died, 1616.

25th.—Oliver Cromwell born, 1599, in Huntingdon.

25th.—William Cowper, the Poet, died, 1800, at East Dereham, near Norwich.

28th.—Chaucer died, 1400.

30th.—General George Washington was installed President of the United States, at New York, 1789, after establishing the Independence of America.

30th.—The first stone of the London University was laid, 1827.

## Editorial.

With this number of *The Minim* we give as a supplement a new Part-song, for male voices, "*Those Evening Bells*," the composition of Mr. J. Charles Long, F.R.C.O. This may be had separately, printed on white paper, price three pence, from *The Minim* offices, or of any Music Seller. The Supplement picture of Leopold Mozart, with his children, Wolfgang Amadeus, and Marianne, is after a design by De Carmontelle, engraved by Delafosse, 1764.

—:O:—

We have been obliged to hold over several interesting articles received during the past month.

—:O:—

Next month we shall give as a supplement a fine portrait of Handel, also a new Vocal Composition for Ascension Day.

—:O:—

*The Minim* Examination Questions on the Theory of Music (Set VII.) will be given in the May number.

—:O:—

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THE NEXT TERM will commence on May 1st.

ENTRANCE EXAMINATION—April 28th.

Syllabus and Official Entry Forms may be obtained from

FRANK POWNALL, Registrar

## Gold Dust.

Bumptiousness and Arrogance are the two great obstructors of wisdom.

—:O:—

Mind your own business. Improve its weak points. Every man knows where his shoe pinches!

—:O:—

Bread at pleasure, but drink distinctly by measure.

—:O:—

If you want your candle to last a sensible time, it is not much use lighting it at both ends!

—:O:—

Always be trying to gain experience. She is the wise mother of all science.

—:O:—

Over-doing everything is merely another phrase for "doing nothing to the purpose."

—:O:—

There is nothing which more betrays a base ungenerous spirit than the giving of secret stabs to a man's reputation.—*Addison*.

—:O:—

Patience lies at the root of all pleasures, as well as of all powers.—*Ruskin*.

—:O:—

The sun will set without thy assistance.—*Talmud*.

—:O:—

One ounce of discretion is worth a pound of the most brilliant wit.

—:O:—

In every rank, great or small, it is work and industry supports us all.

## Miss Ethel Bauer.

*The Times* wrote of this lady:—"Miss Ethel Bauer has already made a reputation for herself as a pianist of great executive ability and a musician of earnest aims and faultless taste."

She was born in London not far from the house where she now resides. Her parents both pursued the art of music as amateurs, and from the first she was accustomed to hear the piano and the violin every day and quartetts and concerted music very frequently. From an incredibly early age she showed intense love and remarkably intelligent appreciation of the highest music, and she began to play the piano as soon as she could walk. Her mother was her first teacher, and her progress was such that she began to play the piano part in trios by Haydn, Beethoven, etc., when she was seven years old.

She was not brought before the public as an infant prodigy, but from the age of nine she studied seriously under the tuition of Mr. Frantzen for several years. She was very young, however, when she began to play at concerts, and she achieved a great success at the Saturday Crystal Palace concerts with St. Saen's Concerto in G Minor.

Subsequently she went to Vienna to study under the celebrated teacher, Leschetizky, and she rapidly rose to be the first in his class, arousing great enthusiasm among her colleagues, and the highest praise of her master.

She is now again in England, where she devotes herself to teaching the Leschetizky system of technique and to concert playing.

Miss Bauer is making a great reputation for herself as a pianist of great executive ability. She has appeared at many of the leading musical cities, and on all occasions she has been most successful and favourably criticised by the press. The portrait is from a photograph by Russell and Sons, Baker Street, London.

## Church Music

By SIR HERBERT OAKELEY.

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### Mozart.

The illustration given as a supplement with this *Minim* is that of Leopold Mozart and his children—Wolfgang, aged seven, and his sister, Marianne, aged eleven. It is after a design by De Carmontelle (engraved 1764). The following incidents of Mozart's early childhood will be interesting, and are worth repeating:—

During his previous childhood, Mozart, among his other musical attainments, became well acquainted with the Italian vocal music of the time. A curious instance of his familiarity with the Italian school was exhibited during his stay in England, when he was about eight years old, and is recorded by the Honourable Davies Barrington. In one of his visits to the youthful musician, Mr. Barrington asked him to sing an extempore love song, in the manner of the celebrated singer, Manzoli, who was then in England. Mozart immediately began a recitative in the Italian style, and then sang, on the single word "*affetto*" an *amoroso* air, which had a first and second part, and was of the ordinary length, and on the model, in other respects, of an Italian opera song. Mr. Barrington then asked him to sing an air expressive of rage, in the style of the *opera seira*. He immediately began a proper recitative, and then sang an air on the word "*perfidio*." Before he finished he became so excited that instead of playing he beat the keys of the harpsichord, and sometimes started from his seat as if under the influence of the passions he was expressing.

Mozart and his sister first appeared in London in 1764. It was in the "Great Room" at Wigley's

that the two children of Leopold Mozart gave their first concert in England. The *Daily Advertiser*, of May 31, 1764, contained a quaint announcement to the effect that "for the Benefit of Miss Mozart of Eleven, and Master Mozart of Seven Years of Age, Prodigies of Nature; taking the Opportunity of representing to the public the greatest Prodigy that Europe or that Human Nature has to boast of. Everybody will be astonished to hear a child of such tender Age playing the Harpsichord in such a Perfection—It surmounts all Fantastic and Imagination, and it is hard to express which is more astonishing, his Execution upon the Harpsichord, playing at sight or his own Composition. His father brought him to England, not doubting but that he will meet with success in a Kingdom where his Countryman, that late famous Virtuoso Handel, received during his Lifetime such particular Protection.

"Tickets at Half-a-Guinea each; to be had of Mr. Mozart, at Mr. Couzin's, Hair Cutter, in Cecil Court, St. Martin's Lane." A subsequent advertisement was headed "By Permission of the Lord Chamberlain," it then being necessary to obtain the consent of that official before morning concerts could be given.

### Obituary.

We regret to announce the death of Mr. James Chew, J.P., late organist of the Parish Church, Stroud, Gloucestershire, which took place at his residence last month. Mr. Chew was organist of the Parish Church upwards of 48 years. He was born July 14th, 1823, and died March 6th, 1899. He was greatly respected in the town where he had spent nearly all his life, and up to the last he took part in local affairs. He was Local Secretary for Trinity College, London, from the commencement of the local examination scheme.

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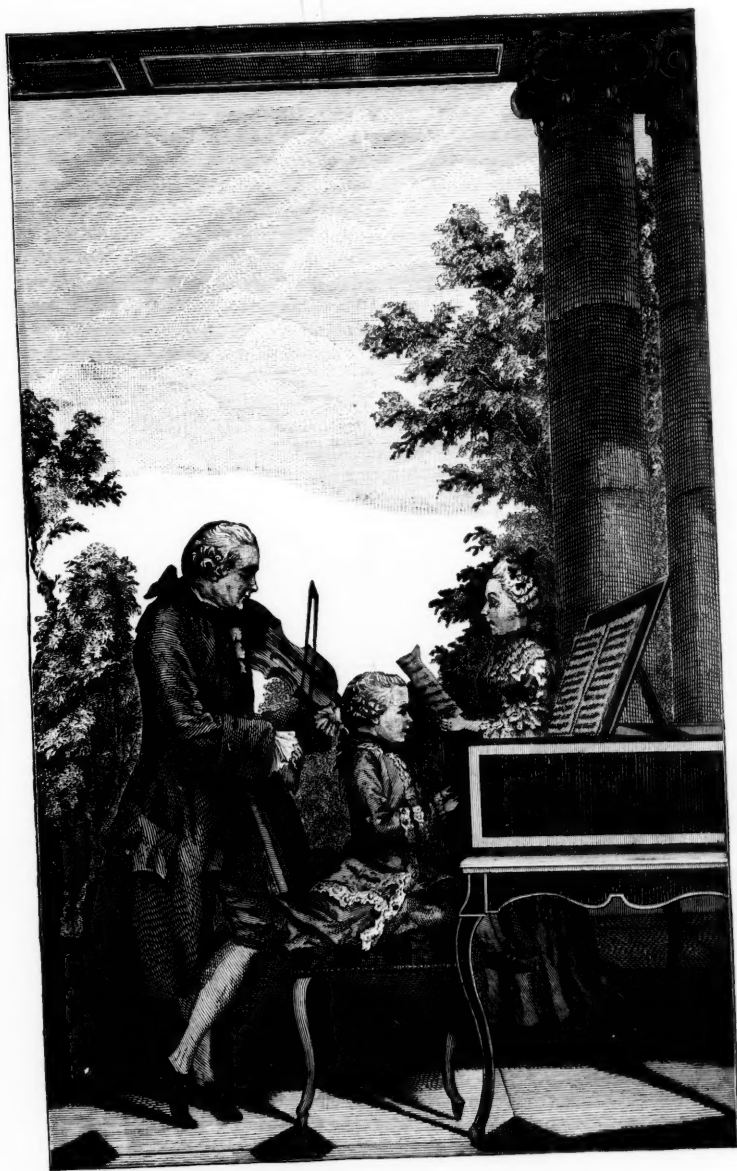
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LEOPOLD MOZART WITH HIS CHILDREN.  
Wolfgang Amadeus, 7; and Marianne, 11 years of age.

Engraved by Delaunay, 1764.



April, 1901

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The Conference of the Incorporated Society  
of Musicians at Plymouth.

MR. W. H. CUMMINGS ON "OUR RESPONSIBILITIES  
AS PROFESSORS OF MUSIC."

PART II.

I need not dwell on the influence we inevitably  
exercise in forming the taste and standard of music  
culture of our pupils. That is so self-evident, that  
we feel the responsibility of providing them with  
the best, and only the best, intellectual food for  
study, quite regardless of the question of royalties  
or other modes of monetary gain.

Let me leave this branch of the subject and  
say a few words respecting public concerts and  
entertainments. Here, I think, we might do more  
than we have hitherto attempted. What is much  
to be desired is the means of bringing to the work-  
ing and lower classes of society a knowledge of,  
and familiarity with, good music, not necessarily  
difficult music, but music of beauty and excellence,  
combined with words of wholesome thoughts.  
Doubtless, many of you read in the *Times*, some  
weeks since, a letter, under the heading, "Hooligan-  
ism and the Halls." What a deplorable picture  
was there presented of the degradation of music.  
Our noble art, in itself pure and incapable of dis-  
seminating evil, was allied to words glorifying vice  
and immorality. Here are a few extracts from the  
letter:—

I paid an early visit to a music hall, situated  
in one of the roughest districts of London, as a  
result of which I offer the following analysis and  
criticism—

After an overture, well played by a small but  
effective band, the programme opened with a song,  
apparently entitled "Our Family." The song  
describes the family as "peculiar," and proceeds  
to detail its peculiarities. "Father plays billiards  
with mugs all day," "Nelly and Polly are shop-  
lifters," a brother is expert at the three-card trick,  
and the singer, not to be outdone by his relatives,  
confesses that—

"When the sailors come off the ships  
I go giving them racing tips."

The spirit of this song is well summed up in  
the chorus, sung at the end of each verse—

"We know how many beans make five.  
None of us work and yet we are alive!  
alive! alive!"

The moral is plain, and it is one that is likely  
to appeal with terrible force to the ill-educated,  
ill-fed, and often ill-paid hobbledchoys of the three-  
penny gallery.

The first singer having glorified idleness and  
worse, the second directed himself to the glorifica-  
tion of drink. His first song begins, "Last night  
I went out upon the booze," and then proceeds to  
account for the straws and feathers attached to the  
singer's costume by narrating that he has been  
"sleeping with the fowls all night." This gentle-  
man's second song was also devoted to the favourite  
subject of "booze." The singer had been, he said,  
with a party of pals to "Olympia," and, after  
seeing the show, they had decided "to see the  
night out." This they proceeded to do, in the  
words of the chorus—

"Seeing it out, seeing it out,  
At every pub we stop'd.  
And whiskey, brandy, gin, and beer  
Everywhere we mop'd;  
Cannon'd at the lamp-posts,  
Knocked against the wall,  
Seeing it out, seeing it out,  
Till we couldn't see at all."

The next item was a "sketch," in which  
we passed from the celebration of idleness and  
drunkenness to the contemplation of the merry-  
side of convict life. Two convicts in prison dress,  
plentifully marked with the broad arrow, appear in  
France, apparently because there is more fun to be  
got out of a French gendarme than a city police-  
man. One of the convicts explains that they have  
been "climbing wind" (allusions to the treadmill  
are always popular), and appeals to the maid of a  
French inn, whom he recognises as an old friend,  
to assist him and his pal to escape. It is all broad  
burlesque, full of horseplay, in which, of course,  
the gendarme comes off second best, and, though

less objectionable than some of the songs, can scarcely help but aid the lawless spirit that it represents.

The following turn was given by two gentlemen who posed as candidates—

“To represent  
Working men in Parliament,”

and whose political views were in entire accord with the social ethics of the previous performers—

“Six hours' work and twelve hours' pay,  
And beer and 'bacca free each day.”

Other sketches, &c., which do not call for remark in this connection followed, when another comedian “took the boards.”

After a “song of songs” made up of the titles of many music-hall favourites, this gentleman “obliged with a ditty, the leading idea of which is expressed in the word “altogether.” He has a family of 15 kids, who occupy a bed “altogether,” while he has to sleep upon the floor. He goes out to spend the evening with his pals, who get “boozed” “altogether,” they are “run in” “altogether,” are fined 40s. or a month “altogether,” and finally expiate their playfulness upon the treadmill “altogether.”

The next singer was a “lydy” dressed in “coster costume.” The “lydy” described some of her pals, one of whom she had known for 20 years. In answer to a question as to his present whereabouts, the “lydy” sings:—

“His missis told me to keep it dark  
And not go spoutin' about.  
He's doin' six months in Holloway Gaol,  
But I musn't let it out.”

The second verse of this “moral song” described another pal who was named “Frank,” evidently to suit the exigencies of the song, which required him to break into a “bank.” The “lydy” was a witness in this case, and sings, “The magistrate look'd up at me and said, “Is this the man?”; but she had evidently no intention of giving him away, for she confesses in the words of the chorus that some one had told her

“To keep it dark  
And not go spoutin' about.  
I had to say no to get the man on,  
But I musn't let it out.”

Thus by easy stages in following the programme we have passed from idleness to drunkenness, from drunkenness to robbery, and from robbery to perjury and bearing false witness. Almost far enough, one would think, for one evening's enjoyment. The “lydy's” third song

was about another “lydy” who worked at bottling gingerbeer. The idea of this song is sufficiently indicated by the chorus:—

“Woa Charlotte! ain't yer goin' strong,  
What with yer dress and yer fancy bonnet  
And all yer stylish ribbons upon it,  
I can't make out why you look so sublime,  
But she can't kid me she's been doin' some  
overtime.”

These songs are advertised at another hall as the “lydy's” latest and greatest (*sic*) creations. A sketch followed this performance, and then was once more free to return to the lyric (?) celebration of beer and blackguardism. The next song begins with the appetising announcement that

“A stone's throw from here there's a nice  
little pub,” and is embellished with a chorus set to the tune of a popular Sunday hymn, which runs:—

“Oh! the tiddley at the fountain;  
'Tis beautiful the tiddley at the fountain.  
Come and have a tiddley at the fountain  
And you'll never want a tiddley any more.”

One's training may perhaps be responsible for the nausea, but anything more sickening than this association of beer, Bible, and bairn's-hymn I have yet to experience. I thought the other songs had gone far enough, but this came within measurable distance of blasphemy.

It seems poor policy to spend millions on elementary education and allow these “night” or “continuation” schools, under the name of music-halls to propagate the worst forms of immorality.

How we, as professors of Music, are to help to remedy this state of things is a very difficult problem. In East London much is being done at the People's Palace, where large audiences are enabled frequently to hear admirable concerts, with occasional performances of oratorio, including those given by the Handel Society, an amateur body of ladies and gentlemen, resident in West London, who, to their honour, desert the west, where the good influence of their labour of love is not needed, and travel, at considerable expense and inconvenience, to the far east in order to initiate the dwellers of that part into the delightful knowledge of the masterpieces of the great composer; it is gratifying to know that these performances are attended by crowded, appreciative, and enthusiastic audiences.

Perhaps it would be possible for professors and amateurs in populous places to combine and to provide frequent entertainments of the nature I have suggested. The amateur need not necessarily be a performer, or even a musician. Surely the elevation of the masses is the work of the philanthropist, whether he love or care nothing for music,

found

H.R.F.

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THOMAS MOORE.

Music by  
J. CHARLES LONG, F.R.C.O.

Adagio, ma non troppo

1<sup>st</sup> TENOR.  
(or ALTO.)

1. *p* Those ev'n - ing bells, those ev'n - ing bells, *mf* How many a tale their  
2. *f* Those joy - ous bells *p* are past a - way, And many a heart that  
3. *mf* And so 'twill be when I am gone, *cresc.* That tune - ful peal will

2<sup>nd</sup> TENOR

1<sup>st</sup> BASS.

1. *p* Those ev'n - ing bells, those ev'n ing bells, *mf* How many a tale their  
2. *f* Those joy - ous bells *p* are past a - way, And many a heart that  
3. *mf* And so 'twill be when I am gone, *cresc.* That tune - ful peal will

2<sup>nd</sup> BASS.

Adagio, ma non troppo. ♩ = 72

PIANO.  
(ad lib.)

mu - sic tells, *f* Of youth and home and that sweet time, When  
then was gay *pp* With - in the tomb now dark - ly dwells, And  
still ring on, While oth - er bards shall walk these dells, *f* And

mu - sic tells, *f* Of youth and home..... and that sweet time, When  
then was gay *pp* With - in the tomb..... now dark - ly dwells, And  
still ring on, While oth - er bards..... shall walk these dells, *f* And



last I heard their sooth - ing chime, *p* their sooth - ing chime, their  
 hears no more those ev'n - ing bells, those ev'n - ing bells, *p* those  
 sing your praise sweet ev'n - ing bells, *mf* sweet ev'n - ing bells, *p* sweet

last I heard their sooth - ing chime, *p* their sooth - ing chime, their  
 hears no more those ev'n - ing bells, those ev'n - ing bells, *p* those  
 sing your praise sweet ev'n - ing bells, *mf* sweet ev'n - ing bells, *p* sweet

sooth - ing chime, *cresc.* When last I heard their *p* sooth - ing chime.  
 ev'n - ing bells, *pp* And hears no more those ev'n - ing bells!  
 ev'n - ing bells, *f* And sing your praise *pp* sweet *rall.* ev'n - ing bells.

sooth - ing chime, *cresc.* When last I heard their *p* sooth - ing chime.  
 ev'n - ing bells, *pp* And hears no more those ev'n - ing bells!  
 ev'n - ing bells, *f* And sing your praise *pp* sweet *rall.* ev'n - ing bells.

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and, as money would be needed, this would afford a splendid opportunity for doing one of the greatest works possible for the education and culture of the people. Arthur Dyke Acland, writing in 1841, said, "Mere amusement is beneath the office of sound music; to hold its right place it ought to be made matter of systematic education, secular music of secular, religious music of religious education. For the acquisition of the former, industry is indispensable, for the love of the latter in its highest form, a devout mind."

Recognising the enormous value of music as an educator, and believing that if its great powers were systematically and persistently brought to bear on the masses, a wondrous change in the manners, habits, and thoughts of the people would soon be brought about, I should hail with delight the advent of wealthy and benevolent persons who would provide the funds necessary for sustaining nightly concerts in suitable buildings. I believe if this were done on a broad and liberal scale, with good music and wholesome poetry, professors of music would cheerfully, with all their power, aid in a work which would do more to elevate the nation than any of the excellent efforts which have as yet been made with that object.

(Conclusion.)

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Entries should be received—for period A, not later than February 3rd; for period B, not later than May 12th, 1899; for period C, not later than October 14th, 1899.

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ROYAL ACADEMY OF MUSIC.

The competition for the Goldberg Prize took place on March 6th. The Examiners were Miss Evangeline Florence, Mr. Maldwyn Humphreys and Miss Isabel Fassett (in the chair), and the Prize was awarded to Ethel M. Wood, a native of Holmfirth, Yorks. The Examiners highly commended Norah K. Rich, Margaret Cooper and Gertrude Drinkwater.

The Competition for the Llewellyn Thomas and Evill Prizes took place on March 13th. The Examiners were Messrs. Richard Green and Robert Hilton, and Mdme Annie Mudie Bolingbroke (in the chair), and the Prizes were awarded as follows:—Llewellyn Thomas Prize, awarded to Cassie Rees (a native of Ogmere Vale). The Examiners highly commended E. Margaret Llewellyn, and commended Kate Kelyn Williams. Evill Prize awarded to William E. Beazley (a native of London), Henry Rojas being highly commended.

The Sauret Prize has been awarded to Marian Jay, a native of London. Stephen Champ was highly commended, and Lilian O. Cook, Mabel E. Burmester and J. F. P. Waterhouse were commended. Joseph Bláha, Esq., was the Examiner.

—:O:—

Mr. Gilbert H. Betjemann, having resigned his position as principal first violin at the Royal Opera House, has been appointed Professor of the Violin at the Royal Academy of Music.

## ROYAL COLLEGE OF MUSIC.

The final examination for nine Free Open Scholarships took place on Thursday, Friday, and Saturday, 23rd, 24th, and 25th February, 1899.

The total number of candidates throughout the United Kingdom applying to attend the Preliminary Examination were 340. Of these, 29 were disqualified on various grounds, and 12 were absent from illness and other causes. The remainder were examined by the Honorary Local Examiners at 83 centres on February 1st, and reduced to 115. Of these, 12 vacancies were subsequently caused by various reasons, and the remaining 103 were brought up for final examination at the College in London on the above dates.

The candidates for this final examination divided themselves as follows:—Composition 5, Singing 38, Pianoforte 25, Organ 7, Violin 20, Violoncello 5, Horn 3.

The following are the names of the successful candidates:—Composition—Bridge, Frank, Brighton; Read, Aubrey C., London. Organ—Harris, William H., Fulham. Pianoforte—Gage, George H., Darlington. Singing—Epstein, Samuel F., London; Gleeson-White, Cicely R., Hammersmith. Violin—Hunter, Evelyn, Chiswick. Violoncello—Smith, Harold, Kendal. Horn—Manners, George, Pimlico. *Proxime Accesserunt*:—Composition—Dyer, Herbert A., Cheltenham; Middleton, Horace E., Sheffield. Tanner, Theodore X., Twickenham. Organ—Scaife, Percy L., Wandsworth. Pianoforte—Brigstock, Ethel M., London; Chapman, Winifred M., Kensington; Jones, Adeline M., Canonbury; \*Jones, Daisy A., Crickhowell; Phillips, Edmund O'N. R., Cheltenham; Smith, Clara E., New Cross. Singing—Durdle, Rosetta M., Wokingham; Hards, James V., Sevenoaks; Sparkes, Lenora, Bristol. Violin—Byles, William J., Shipley; Evans, Vera L. D. W., Bayswater; Freedman, Sidney A., Paddington; Leadbetter, Amethe E. M., Rossett; Lucas, Miran C., Tooting; Whittaker, Harry L., Highgate. Violoncello—Gibson, Kathleen A., Dublin. Horn—Clinton, Thomas A., New Wandsworth.

—:O:—

TRINITY COLLEGE, LONDON.

At the Fifty-first Higher Examination, held in January last, the candidates numbered 246, being the largest number on record for the January Examination.

A Preparatory Grade Examination in Violin playing, on the lines of the Pianoforte Preparatory Grade, is being prepared, and will shortly be added to the new Syllabus for Local Practical Examinations.

\* Awarded the "Pauer Memorial Exhibition" by the Examiners.

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The following will be the Examiners in Practical Music in the Colonies in the Autumn of 1899:—

*Australia and New Zealand*:—Mr. Myles Birket Foster.

*South Africa*:—Mr. G. E. Bambridge.

*India*:—Dr. W. Creser.

Dr. E. H. Turpin is now taking charge of the College Orchestra; there are joint rehearsals of choir and orchestra.

—:O:—

#### THE INCORPORATED SOCIETY OF MUSICIANS.

The Annual Local Examinations will take place in July. It should be noted that candidates names must be sent with fees, to the General Secretary, 19, Berners Street, W., on or before May 15th.

—:O:—

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A Course of lessons will be given during the Easter vacation consisting of two weeks' course in Technic and Method of Pianoforte Instruction for teachers and players. It will commence on Monday, April 10th, and close April 21st. The previous Sessions have been very successful, and were largely attended by professional musicians from all parts of the Kingdom.

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### Haydn's "The Creation."

From the March number of the *Musical Times* we take the following translation of the original play-bill:—

To-day, Tuesday, 19th March, 1799,

Will be performed at the Imperial Court Theatre,  
near the Burg,

THE CREATION,

An Oratorio

Composed by Mr. JOSEPH HAYDN, Doctor of Music  
and Chapel Master to Prince Esterhazy.

Nothing can be more flattering to Haydn than the applause of the public. To deserve this has ever been his earnest endeavour; and often, indeed more often than he could have expected, has he had the happiness of obtaining it. Though he hopes that the work herein announced may be accepted in the same feeling that, to his heartfelt comfort and thanks, he has met hitherto, yet he wishes that in the event of an opportunity presenting itself for the expression of approval, he may consider the same a most valuable sign of satisfaction, but not a command for the repetition of any one piece, otherwise the exact connection between the several parts, from whose uninterrupted sequence the effect of the whole is intended to spring, must necessarily be destroyed, and, moreover, the pleasure considerably lessened, the expectation of which a too favourable repute, may, perhaps, have raised in the public.

To commence at 7 p.m.

Prices as usual.

Book of Words to be obtained at the Box Office  
free of charge.

## Life's Guerdon.

Just that the op'ning bud may blossom into beauty,  
Is sent the searching wind and rain.

Just that the sunshine hour may blended be with  
duty,

The storm-clouds sweep across the main.  
Just that our minds, amid this toil and earthly  
striving,

May turn with thoughts of rest to Heav'n,  
A daily cross—a burden for the soul's surviving,  
To each of us in love is given.

Soon comes the even; life's fitful fever o'er,  
We rest from care for evermore.

Then the mystic veil which shadows Heav'n from  
earth, shall lifted be

In brightest radiance ever shining,  
And we shall bless the sorrows giv'n us for our  
heart's refining—

A life made fit to dwell with Thee.

Just that our earthly path may be of Heav'n's own  
guiding,

'Tis chequered both with joy and tears,  
Just that our youth's first strength may be for His  
providing,

'Tis mellowed by the coming years.  
Just that our spirit—living pledge of His great  
pardon,

May to that perfect life attain.  
We take the cross He gives us, and with Heav'n  
our Guerdon,

Pass thro' the chast'ning fire of pain.  
Soon shall our labors end, our griefs and trials cease  
In that fair land of love and peace.

Then the mystic veil which shadows Heav'n from  
earth, shall lifted be

In brightest radiance ever shining,  
And we shall bless the sorrows giv'n us for our  
heart's refining—

A soul made fit to dwell with Thee.

CEDRIC RAFF.

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## Felix Mendelssohn Bartholdy.

In a true Carlylish spirit of hero-worship do we bow down before the memory and the greatness of one of those men who, in a short existence, prove the vital power and holiness of immediate inspiration, and the unflinching energy which they employ in carrying out what can seem little short of a mission to the sturdiest unbelievers in "heroes." In these days of quick progress and civilization, charlatanism grows apace, and few are the moments when reflection, untinged by thought, or deed of evil, can rest upon true virtue, and mark its triumphant course and end. Many again are the

instances where genius, in its pride, becomes its own ruin; but comparatively few and far between are those in which perseverance, industry, honesty, and faith, make the heart stout whilst the head works, giving to an age some living and lasting demonstration of the power of the inspired. It is impossible for any one to look at the life of Felix Mendelssohn—setting aside, for the nonce, his musical genius—without becoming convinced that in his mind and in his heart he was one of the great men of all time. Patient, loving, gentle, charitable, without an egotistic thought, he fulfilled a career in which every man was his friend and admirer. True greatness knows no pride, it only knows the ambition and the restless working of genius—that labour of the soul which frequently, as in the instance of Mendelssohn, prove too powerful for the body, and frees the spirit panting for a purer sphere. Amongst the many great men whose deeds are the truest indexes to their talents, we can scarcely call to mind one whose life was so exemplary as that of Mendelssohn. Sore suffering continually tried him, and so impressed his nature with a tinge of gloom, that in the midst of the greatest domestic happiness, a foreboding of coming ill would frequently cross him. All Europe was in admiration of his genius. Monarchs even bowed to it in acknowledgment of the existence of a power which levels all boundaries of rank, and overcomes all the influence of worldly position, yet no act approaching tyranny or even discourtesy is recorded of him. His fellow musicians of every country loved him. The spirit too frequently prevalent in a profession of public performers was stilled into reverence. There could be and was no doubt about a genius which, in all the force and strength of manhood manifested itself in comparative infancy, and gave to the boy of sixteen the thought and power of a man; and as he grew, both the thought and the power proportionately increased, and what in youth was admired and wondered at, in maturity commanded unbounded worship. This worship of the mind and soul is neither degrading nor dishonourable; it should be respected wherever it occurs; it is not a diplomatic, cringing, courtier-like obedience, but a free, open, enthusiastic and vital love and acknowledgment of a superiority, belonging to man, but bestowed by God. Mendelssohn, in his day, had more of it than most musicians; he was a prophet in his own time and his own country, and, though he lived but a short life, he lived long enough to know that his unceasing study, unflagging labour, and unremitting zeal, which are the means ever less looked to than the end, obtained for him that fame for which he strove from childhood. The works of this great composer still live. "The Elijah" produced at the Birmingham Musical Festival in 1846 remains a monument of the genius of Mendelssohn, and it is likely to last for all time.

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## Correspondence.

[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

BEXLEY HEATH,

13th March, 1899.

To the Editor of "*The Minim*."

Sir,—Although it is true, as you say in your last number, on the subject of "Misquotations" that Solomon wrote, "He that spareth his rod hateth his son," Prov. xiii. 24; yet the quotation may be right as taken from Butler's "*Hudibras*":

"Love is a boy by poets styled,  
Then spare the rod and spoil the child."

Part II., Can. I.

This quotation is evidently referred to by Tom Hood, who says of his Irish Schoolmaster:

"He never *spared* the rod and *spoilt* the child,  
But *spoilt* the rod and never *spared* the child."

I remain, Sir,

Your obedient servant,

H. S. ROBINS.

—O:—

NEWARK,

March 10th, 1899.

THE I.S.M. PRIZES FOR ORIGINAL COMPOSITIONS.

To the Editor of "*The Minim*."

Sir,—"Constant Reader" would like to hear through *The Minim*, if the prizes offered by the Incorporated Society of Musicians, nearly a year ago, for Sonata for Violin, &c., have been awarded yet; and if so, to whom?

Thanking you in anticipation, I beg to remain

"A CONSTANT READER."

[The prizes were awarded to Mr. F. W. Austin, Mus.Bac., Birkenhead, and Signor Esposito, of Dublin, whilst Mr. W. Wolstenholme, Mus.Bac., of Wigan, and Mr. J. W. Hudson, Mus.Bac., of Hull, received special mention. Nineteen Works were sent in.—EDITOR, *Minim*.]

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**Reviews.**

*Hints to Teachers preparing Candidates for Piano-forte Examinations*—by Charles Edwards, L.Mus., T.C.L. (North, Blackheath, price 1/6 nett.) This is a splendid little work; the thoughts of an earnest musician of long experience as a teacher and examiner. The chapters treat on all the points so frequently overlooked by young and inexperienced teachers. Students will find it useful also, and we strongly advise its use. The appendix gives a long list of text-books and pieces useful and effective for teaching purposes, which will be found very helpful.

*Summertime*.—Song, words and music by Cedric Raff. (Larway, 2/- nett.) This is another seasonable production by this popular composer. It is arranged in two keys (D and F). Words and music are very bright, and the song will be found an acceptable one in all respects. The closing lines will give some idea of the sentiment. "Awake our hearts with gladness, for the joy of the summer days."

*Christ is Risen*.—Anthem, Composed by John Abram, Mus.Doc., Oxon. (Strickland Bros., 4d. nett.) This is a bright and effective anthem for Eastertide. It is suitable for any choir. There are two short solos for bass and treble voices, and enough variety in the treatment of the chorus parts to give good effect to the words and interest the singers. This is one of the best Easter Anthems we have seen for some time.

*The Creed of St. Athanasius*.—by W. H. Stocks, F.Gld.O. (Novello and Co. Ltd.) This will be found a useful setting to a seven bar chant with a carefully pointed arrangement of the verses.

*Magnificat and Nunc Dimittis in Key F*.—Composed by W. Griffith, Mus.Bac. The music to these canticles is bold and effective and not of great difficulty. The unison and unaccompanied verses come out well. Three settings for the final Amen will be found effective, but will require good singing.

*Song, Whisper'd*.—Composed by Thomas Hutchinson, Mus.Doc. (Whittingham, 4/-) This is a beautiful setting to words by Stanhope Gray. (With violin or 'cello accompaniment, *ad libitum*.) It will be an effective song for soprano or tenor voices.

*My Lady*.—By the same composer. (Whittingham, 2/- nett.) The words of this excellent song are by Florence Hoare. It is a capital baritone song, and is sung by Mr. Ffrangcon-Davies. We strongly recommend this to bass singers.

*Two Four-part Songs, Love is enough and To Sylvia*.—Composed by Gustav von Holst. (Novello and Co., 3d. each.) These are clever and effective compositions, from the pen of a young and promising composer. Both show original ideas and good choral effects, and are valuable additions to Novello's part-song series.

*Part-Song, The Evening Star*.—Composed by Joseph W. G. Hathaway. (Dormi and Co., 2d.) Longfellow's words are well treated by the composer, and will be found effective.

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### About Artists.

Mr. Lockey, the tenor who sang at the production of "Elijah," under Mendelssohn in 1846, has completed the long period of forty years of non-appearance in St. Paul's Cathedral. As Mr. Lockey's voice failed him in 1859, he has not sung since, although officially retaining his post at St. Paul's and at the Chapel Royal, where he was appointed 51 years ago. Of course, at both churches he has an efficient deputy.

—:o:—

On Friday, March 17th, the day that Dr. Joachim celebrated his Diamond Jubilee, Señor Manuel García entered his 95 year. García, who, although he has relinquished his class at the Royal Academy of Music, still gives singing lessons at home, is now, of course, far and away the oldest professor of music in the world still in the active exercise of his profession. Yet, although long past the allotted span, he is hale and hearty, and there is every reason to hope and suppose that he will attain his century. What so long a life implies may partly be judged by the facts that García had to leave his native Spain during the Peninsular War, owing to the advance of Wellington upon Badajoz; that the veteran himself is a contemporary of Beethoven and Schubert; and that he was actually singing upon the operatic stage as a baritone when Gounod, Verdi, and Wagner were boys at school. Furthermore, it is close upon 74 years since Manuel García sang Figaro to the Almaviva of his father and the Rosina of his sister Malibran, at the first performance of Rossini's "Il Barbiere" ever given in New York. The commercial capital of America, then a town of 166,000 inhabitants, did not then appreciate opera as it now does, and as there were sometimes only thirty people in pit and stalls combined, Malibran was sent back to Europe. García and his father then went on tour, but on the road to Vera Cruz they (Madame Viardot García, then a child of six, was one of the party) were robbed of a thousand ounces of gold by masked brigands, who also compelled the Garcías to sing to them. Manuel García has known practically every eminent singer, from his teacher Giovanni Anzani, who was born a century and a half ago, to the students of his famous pupil Madame Marchesi.

—:o:—

Sir Hubert Parry, being interviewed recently for *The London Argus*, said with regard to the Sunday Concert Movement:—

"There is undoubtedly a great future before efforts of this kind, and I believe that they are calculated to have a most beneficial influence upon the character of the people generally. Music I regard as one of the most powerful agencies for the

formation of a refined and virtuous character. It brings the classes together, too, more successfully than any other art. Now that great events capable of stirring the nations to their deepest depths are likely to occur less frequently than of old, we must look inward and develop the latent stores of goodness which are to be found in the hearts of the masses, and for that grand purpose music seems to be the best suited of all the arts."

—:o:—

Dr. Charles Vincent has been obliged, owing to pressure of work, to resign the position which he has held for 10 years, as Hon. Sec. to the London Section of the I.S.M. Mr. F. Harold Hankins has been elected in his place.

—:o:—

Madame Albani has left for South Africa, where the Queen of Song will give a series of concerts, and return to England in May or June.

—:o:—

The highest note ever known to be sung by the human voice was that sung by Miss Ellen Beach Shaw, being exactly the same as the top note on the first string of the violin—E—two octaves above the E in the top space in the clef. Lucrezia Ajugari, at Parma, in 1770, sang for Mozart several passages of exceedingly high pitch, one of which included C<sub>6</sub>, 2,048 vibrations per second. She trilled in D<sub>6</sub>, 1,152 vibrations, and was able to sing as low as G<sub>2</sub>, 192 vibrations, having thus a range of nearly four octaves and a half. The lowest note was that sung by a basso named Fischer, F, two octaves below the F in the bottom space in the clef. The difference in the range between these two notes—the highest and lowest ever sung by human voices—was five octaves all but one note.

—:o:—

In a chat with Leschetizky, the master of Paderewski, a writer in the *Daily Chronicle* says:—"Leschetizky, like Wagner, is an old Revolutionist. He was born in 1831 at Lanzut, in Poland, a town not far from Cracow, and he served in the struggle of '48. Czerny was his principal master. Early in the fifties he was appointed a professor at the St. Petersburg conservatoire, where he taught for 27 years, and in 1878 he returned to Vienna, settling down as a private teacher." "You want to know something of Paderewski?" said Leschetizky, in reply to a question. "Well, he was with me for four seasons, and how industrious and patient he was! He was even then a wonderful artist, especially at billiards and cards. Ah, those evenings we spent together! They were delightful. Ignacz is capital company, but he is of a melancholy disposition, and I am afraid he is rather superstitious. He has actually bought the house he lived in when he was my pupil, for he fancied it brought

him luck! As a pianist Paderewski is simply a marvel. You will, I hope, soon have an opportunity of hearing Martin Knutzen, a Norwegian, one of my pupils." "Who is the best pianist you ever heard?" "Liszt and Rubinstein are still unapproached."

—:O:—

Leschetizky, the great teacher of the piano on the Continent, governs his pupils by ironclad rules, in the enforcement of which he is very arbitrary. His charge is a guinea per lesson, and that sum must be put in an envelope and laid on the piano by the pupil as she enters the room. The great master does not believe in taking chances.

—:O:—

The devotion of Mr. and Mrs. Bancroft to each other has given rise to many little anecdotes. On one occasion when they played "Othello" it was observed one night that Desdemona had a black mark on her cheek as she lay in her last sleep. The Moor, in bending down to make his lamentation over his love, could not resist the impulse of pressing a real kiss—not a stage one—upon his wife's cheek, forgetful of the fact that his own face was artificially blackened.

—:O:—

Mr. Hugh Collis, F.Gld.O., has won the prize offered by the *Musical News* for the best Anthem for Whitsuntide. Hearty congratulations.

—:O:—

Mr. Charles Knowles, the Leeds baritone, is engaged as one of the principal singers for the Sheffield Musical Festival, 1899.

—:O:—

Mr. Ben Davies and Mr. Charles Saunders are engaged as principal tenors for the Staffordshire Musical Festival next October.

—:O:—

Mr. Charles Edwards' (L.Mus.T.C.L.) little work on Scale and Arpeggio Practice has been in great demand, upwards of ten thousand copies having been sold. Teachers and students have found it extremely useful.

—:O:—

Dr. Edvard Grieg will not come to England this Spring. Rest is suggested by his Medical Advisers.

—:O:—

Sir Herbert Oakeley has gone to Aix-les-Bains, *en route* to Rome, for a short holiday.

—:O:—

Mr. W. S. Vinning's Cantata, "The Song of Praise," was given at St. John's Church, Kensal Green, on March 12th, and in the Parish Church, Heckmondwike, Yorks., on Palm Sunday.

### Odd Crotchets.

**A little nonsense now and then  
Is relished by the wisest men.**

An American school teacher told one of her pupils to buy a grammar, but the child's mother objected, and sent this letter to the teacher:—"I do not desire that my daughter should engage in grammar, as I prefer her to engage in more useful studies, and can learn her to speak and write properly myself. I have went through two grammars, and can't say that they did me no good. I prefer Mattie to engage in German and drawing vokal music on the piano, and a organ nowlege will be more in her line, as her talents go that way.

—:O:—

Our Choirmaster (after lamentable failure on part of pupil): "Confound it! I thought you said you could 'read at sight.'" Pupil: "So I can, but not at *first* sight."

—:O:—

"How did you get along with the French lady?" asked papa

"Well," said his daughter, "she understood what she said, and I understood what I said."

—:O:—

Grandpapa (trying to be severe): "Now, Mabel, tell me why you didn't put that sixpence I gave you into the plate at church this morning. I like to see a little girl give cheerfully, and not 'let her right hand know what her left hand doeth.'"

Incorrigible Granddaughter (who is saving the money for sweets): "That is just the trouble, grandpa. My right hand thought my left hand was putting it in, and my left hand thought my right hand was, and so between the two of them it didn't get put in at all!"

—:O:—

The *furor* for the introduction of children into the concert-room, not only in small towns, but in great cities, recalls an "infant phenomenon" who was brought into a drawing room several years ago to exhibit her proficiency upon the piano. She took her seat, and played with the utmost complacency and self-possession. The applause, which was intended to put a stop to her performance, she took for encouragement to go on, and she stopped at the end of her "piece," which lasted more than an hour.

"I was a good deal more interested at the beginning than at the conclusion," remarked one weary listener.

"Why?" he was asked.

"Because the child was so much younger."

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"God Save the Queen" is sung in nearly twenty languages.

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### London and Provincial Notes.

ROYAL ACADEMY OF MUSIC, LONDON.—The competition for the Sterndale Bennett Prize took place on March 25th. The Examiners were Mdme. M. Isabel Ley, A.R.A.M., and Max Laistner (chairman), and the prize was awarded to Vera Margolies. The Examiners highly commended Marion J. H. White and Marguerite Elzy.

DENMARK HILL.—On Monday, March 20th, Dr. J. Warriner gave an interesting lecture before the Denmark Hill Musical Society. The subject treated was "The Dramatic Element in Oratorio," and he was ably assisted by Miss Tresilian Davy, Mr. H. J. Corner, Mr. Bainbridge Hardwicke, Mr. G. W. Harrison, and members of the Musical Society, who gave selections from various oratorios. Mrs. Warriner and Miss Nellie Hancock, L.R.A.M., were the accompanists.

On Thursday, March 23rd, was given the thirty-fourth oratorio service (7th series) in S. Matthew's Church, Denmark Hill, when the choir sang Stainer's "Crucifixion" for the seventh time. The solos were taken by Mr. J. S. Holliday and Mr. H. J. Corner (both of the choir), and Dr. Warriner presided at the organ. After the service Mr. F. G. Mitford Ogbourne, organist of S. Dunstan's, Fleet Street, gave a short organ recital.

ST. JAMES' HALL.—On March 14th the Monday Popular Concert was of great attraction, and in every way a great artistic success. Mr. Leonard Borwick played Schumann's "Aufschwung" and "Nachtstück," and one of the "Novelletten," in excellent style. Herr Joachim and Mme. Emily Shinner gave an impeccable rendering of the "Larghetto," from Spohr's "Duo Concertante" in D major; and the subsequent "Rondo Vivace," with its spontaneous gaiety, was enjoyable, heard once. But the audience must needs have the whole thing over again, thus entirely spoiling the symmetry of the selection. However, the concert was worthy of the best traditions of St. James' Hall—so far as the artists were concerned. Herr Joachim, with his fine presence and manner, lends distinction to every work that he deals with; Mr. Leonard Borwick's art is ripening with sure direction; and Messrs. Kruse, Gibson, and Paul Ludwig are always more than reliable. Mlle. De St. Andre was the vocalist.

THE ALEXANDRA PALACE was re-opened for the season on Good Friday, with a performance of "The Messiah." The artists engaged were Mdme. Marie Dumas, Mdme. Belle Cole, Mdme. Alice Gomez, Mr. Herbert Grover, and Mr. Charles Copland. The Palace Choral Society, which has been greatly strengthened under the able directorship of Mr. George Riseley, with the orchestra, numbered nearly 1,200.

CHELTEMHAM.—The Festival Society's last Subscription Concert of the season will take place next Thursday, April 6th, in the Assembly Rooms, with the following artists: Madame Medora Henson, Miss Ada Crossley, Miss Susan Harhry, Mr. G. Wilm Richards, Mr. C. Eynon Morgan, Mr. F. Lightowler, and Mr. Bantock Pierpoint. Mendelssohn's oratorio, "The Elijah," will be given, under the baton of Mr. J. A. Matthews. Special train arrangements, at a fare-and-a-quarter for the double journey, may be secured at certain stations on the day of the concert.

Miss Clara Butt's concert party attracted a large audience on March 6th, when an additional draw was made by having Mr. Edward Lloyd added to the party. The concert was of the usual miscellaneous character, each artist contributing one or two established favourite airs or songs. Miss Mabel Berry, Mr. Braxton Smith, Mr. Kennerley Mumford were soloists, Miss Anna Stern (violinist), Mr. Leo Stern (cellist), and Mr. F. A. Sewell was the able accompanist throughout the evening. Mr. Edward Lloyd and Miss Clara Butt had very flattering receptions, and in response to encores sang additional songs, much to the satisfaction of the audience.

An unusual number of concerts and entertainments have taken place during the past month, some for local objects. The Lenten season seems to have interfered very little with entertainments; sometimes it is otherwise; this seems a curious fact.

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GLOUCESTER.—On February the 28th, the Instrumental Society gave its annual concert in the Guildhall. The programme was interesting and well carried out by the instrumentalists, who numbered upwards of fifty, including several ladies. The most notable pieces were the Symphony in B minor (Schubert), overture "Ruy Blas" (Mendelssohn), and Tavan's "Faust" selection, all being exceedingly well rendered. In addition to the band selections, violin solos were brilliantly given by Mr. William Henley, who made his first appearance at Gloucester on this occasion. He played Spohr's "Dramatic Concerto" in the most masterly style, and, later on, "Cansons Russes," an effective composition of his own, and three sketches including Sarasate's "Nightingale's Song"; a charming "Pizzicato" for strings, also the composition of Mr. Henley, was well received. Miss Marion Isaac was the only vocalist; she contributed two songs in an artistic style, although she was suffering with a cold. Mr. E. G. Woodward conducted, and must be congratulated on this successful concert, which was the first under the new regulations of the Instrumental Society.

The Choral Society gave the second concert of the 38th season in the Shirehall, on March 7th, when the Serenata "Acis and Galatea" (Handel) and selections were given. Handel's work has been given on many occasions by the Choral Society under varied conditions, the last time in 1886, and at a previous performance in 1876, when it was given with the organ accompaniment only, Mr. J. A. Matthews being the organist, and the late Mr. John Hunt the conductor. On the last occasion the organ was again used for the accompaniments, and it was ably played by Mr. J. Capener, who was organist to the Choral Society for some years previous to his appointment in London. The concert was conducted by Mr. A. Herbert Brewer, Mus. Bac., with marked ability, and he played as an organ solo the overture to "William Tell" with great effect. Miss Agnes Nicholls was the soprano soloist, and sang Handel's music in a charming manner. The other soloists were Mr. J. W. Dempster, Mr. C. Eynon Morgan and Mr. H. Lane Wilson; all were successful, and the choruses were well rendered throughout. The concert was not so well attended as it deserved to be. The *Gloucester Journal* states, "The bells of St. Nicholas were jangled so loudly and persistently at the last choral concert it was absolutely brought to a standstill for a time, and messengers had to be despatched to the church to expostulate with the campanologists, who were, we understand, from the country. It is really abominable that singers should be disconcerted and audiences irritated in this way, and if the annoyance cannot be stopped by ordinary protest, some stronger means will have to be devised for dealing with what practically amounts to a public nuisance."

On Wednesday evening, March 22nd, Mr. Joseph Bennett, President of the Choral Society, gave a lecture on "Mendelssohn," in the Guildhall. Illustrations were given by Miss Amy Carter, M. Johannes Wolff, and Mr. J. F. Barnett. The lecture was greatly enjoyed, and Mr. Bennett was heartily thanked by the Chairman (Rev. Canon James) at the close.

—:O:—

BRISTOL.—The Mid-Lent performance of "Elijah," on March 11th, at the Victoria Rooms, attracted a large audience, the principal saloon being crowded. Although the work given is familiar, the members of the choir had exerted themselves thoroughly in the preparation under the direction of Mr. G. Herbert Riseley, who has of late come to the front and manifested his ability in controlling a numerous body of vocalists and instrumentalists. Choir and band totalled to 250. The soloists were all familiar to local audiences, being Miss Mabel Berrey, Miss Jessie King, Mr.

Braxton Smith, and Mr. Watkin Mills. The last named has for long been associated with the music of the title part, and his resonant voice and earnest purpose have frequently made his interpretation of the important solos written for the Prophet of Horeb deeply impressive. He now sang, as he always does, like a well trained musician, and with a loyal regard for the composer's intentions, since Mr. Mills has made the music written for "Elijah" a special study. In the scene where it is anticipated the heavens will at length give rain, the part of the Youth was sustained by Master A. Baker, a member of Mr. G. Herbert Riseley's choir at St. James's Church, and he succeeded capitally in the recitatives. In the concerted pieces local vocalists were associated, those who took part being Miss Marion Harris, Miss Clara Aldersley, Mr. W. Fancourt, and Mr. William Thomas. The band interpreted Mendelssohn's instrumentation with spirit. Mr. H. Lewis held the principal first violin, and Mr. A. E. New was at the organ. The audience refrained while the performance was proceeding from indulging in audible manifestations of gratification, but made amends for this silence by vigorously applauding at the end of the first part, and again at the close of the oratorio. Mr. G. Herbert Riseley deserves high praise for the judgment with which he directed the interpretation of the most popular sacred production of the last sixty years.

—:O:—

BOURNEMOUTH.—The Symphony Concerts, at the Winter Gardens, continue to attract large audiences, and on March 4th the forty-fifth of the series took place under Mr. D. Godfrey's direction. On this occasion there were novelties, viz., Mr. W. H. Speer's "Rhapsodie" and Cherubini's overture to "Ali Baba." This opera was produced at the Grand Opera, Paris, when Berlioz was present, with whom Cherubini was not on the best of terms. At the close of the performance, Berlioz showed his enmity towards Cherubini as usual. He made quite a scene, offering twenty or thirty francs to anyone who could find an "idea" out of the music, and then leaving the Opera House in despair. Mr. Speer's work is scholarly and effective. Beethoven's "Eroica" symphony was also given in good style. It went remarkably well and was much appreciated. At the forty-sixth Symphony Concert, on March 11th, Mozart, Rimsky Korsakow, and Dvorak were represented. What a boon it is to this fashionable resort to have these regular high-class concerts.

THE WINTER GARDENS.—At a meeting of the Town Council the Winter Gardens Committee reported that the receipts from tolls at the Gardens

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between February 13th and March 2nd had amounted to £528 11s. 8d. The general manager had reported that the receipts at the Clara Butt and Tchaikowsky Concerts had been very satisfactory. The committee recommended that the offer of Dr. Villiers Stanford to conduct the performance of his Irish Symphony on May 1st be accepted with thanks, and that Miss Miriam Timothy be engaged as harpist.

Councillor Lawson, referring to the list of engagements for the Winter Gardens, asked whether he understood that one engagement was so far ahead as December 4th next?

Alderman Offer: Yes, that is so.

Councillor Lawson: A very unwise proceeding. With reference to another matter, Councillor Lawson said he thought it was time that the Chairman of the Committee or the Council should intimate to Mr. Dan Godfrey jun., that it was not part of his duty to write letters to the newspapers referring to any statement which any Councillor might make at a Council meeting (hear, hear). He (Mr. Lawson) made a statement at the last meeting founded on facts obtained from the accountant, and therefore reliable. He showed, and he still contended, that the Gardens did not pay owing, as he believed, to the management. He submitted that they never made a greater mistake than when they took the band conductor and made him the general manager of the Gardens; and they had been paying heavily for it, money out of the rates. At the present time they were £750 on the wrong side from the working of last year. He could not but think that with proper management a property in connection with which there was a turnover of £10,000 should show something better than a loss of £750 at the end of the year. For his own part he thought that properly managed the Winter Gardens ought to become a good paying concern. It was all very amusing, no doubt, for Mr. Godfrey to write and say what he thought of himself and what other people thought of him; but it was going too far when he wrote saying how very gratifying it was to receive so many letters when such "Terrible and unbiassed denouncements" were made against him by Councillor Lawson! He therefore proposed that the Town Clerk should write to Mr. Godfrey, asking him to be good enough not to write letters to the papers with reference to any statement which might be made by any member of the Corporation at a Council meeting. (Hear, hear.)

Alderman Offer: I will second that.

The motion was agreed to, Alderman Hirons being the only dissident.

Councillor Gunning said if Mr. Godfrey had received so many letters that were satisfactory as

to the performances of the orchestra, he thought he should be asked to hand them over to the Corporation, who employed the orchestra. They might be valuable testimonials.

—:O:—

CIRENCESTER.—This town has been entertaining a gentleman who is emulating Viscount Hinton, for he has undertaken for a wager—£500 is the sum mentioned—to earn his livelihood for the next twelve months by means of a barrel-organ, which he will trundle from place to place until he has visited every county in the kingdom. With the prospect of a good summer, he anticipates an easy accomplishment of his self-imposed task. This imitator of Viscount Hinton, who commenced his "turn" on February 1st, is a 'Varsity man, of good family, nearly six feet in height, well built, clean shaven, and attired in a light shooting suit; but he discreetly withholds his name from the public. On March 14th, it is stated, he left Cirencester for Gloucester, whence he will travel southwards.

—:O:—

BEXLEY HEATH, KENT.—Mr. H. S. Robins gave an interesting lecture, on March 11th, upon "Biblical Instruments of Music," in aid of the Ministering Children's League. The chair was taken by the Rev. J. P. Alcock, M.A. A profit of £2 was handed to the institution.

—:O:—

CORK.—The Harmonic Society, conducted by Dr. J. C. Marks, gave an excellent performance of Gounod's "Redemption," on March 21st, this being the first in the city of Cork. The band and chorus did well throughout, and the principal vocalists were Mr. Dan Jones, Miss T. Macnamara, Mrs. Theo Gmur, Miss May Bogan, Miss L. Smyth, Mr. T. J. Good, Miss Florence Marks, Miss Emily Rutter, Miss Maud Nicholson, Miss Macnamara, and Mr. C. R. Wood. Mr. J. C. Marks, jun., was organist, and Mr. E. H. Rose leader of the band. Altogether, the rendering of Gounod's work was most creditable, and won for Dr. J. C. Marks and the Harmonic Society further renown.

—:O:—

BIRMINGHAM.—Messrs. Harrison, of Colmore Row, Birmingham, have intimated that they are giving up the sheet music trade. In future the pianoforte and musical instrument department and concert business will have their entire attention.

Messrs. Moon and Sons, of Plymouth, have purchased the whole of Messrs. Harrison's stock of sheet music.

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THE following **Portraits and Biographies** have been published in *The Minim* during the past three years:—

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- " 14—Dr. G. C. MARTIN.
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- " 18—M. SERGE A. RIVARDE and Sir HERBERT OAKELEY, Mus.Doc.
- " 19—Miss ROSALIND F. ELLICOTT.
- " 20—Mdlle. CHAMINADE.
- " 21—Mr. HAMISH MACCUNN.
- " 22—Mr. C. LFE WILLIAMS, Mus. Bac.
- " 23—Herr MORITZ ROSENTHAL.
- " 24—Sir ARTHUR SULLIVAN.
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